LOYOLA UNIVERSITY BULLETIN

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COLLEGE OF MUSIC

New Orleans Conservatory of Music and Dramatic Art

CATALOGUE

1933 - 1934

ANNOUNCEMENTS

1934 - 1935

LOYOLA UNIVERSITY

6363 St. Charles Avenue

NEW ORLEANS, LA.

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The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

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6317 St. Charles Avenue

New Orleans, La.

LOYOLA COLLEGE OF MUSIC

Affiliated in 1932

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Professor of Voice

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*On leave of absence.

THE COLLEGE OF MUSIC

GENERAL STATEMENT

History

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school of music in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition at the Royal Conservatory of Brussels.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from the institution to found the New Orleans Conservatory of Music and Dramatic Art.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Awards

The Lena Little Memorial Medal for theoretical studies is given by Miss Cammie Allen to the student of the College of Music who has excelled in Theoretical studies.

The students who have received this honor are:

Anna Kern, 1925; Ella de los Reyes, 1926; Cassius Jolley, 1927; Cora Marion Sadler, 1929; Gladys E. Fisher, 1930.

Scholarships

The Mary B. Scott Memorial Scholarships.

One for Theoretical and Collegiate course.

One in Pianoforte.

The New Orleans Conservatory Scholarship Fund.

One for Voice.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra

The Conservatory Symphony Orchestra, E. E. Schuyten conductor, is a complete organization composed of members of the faculty, advanced students, and a few professional musicians. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra of today. In the public concerts, advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Operatic and Choral Union

In this division all Musical Organizations within the University take part and contribute to the presentation of Opera and larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

The University Chorus

The Loyola College of Music maintains choral organizations, including a mixed chorus, a girls' glee club, a male chorus, and a children's choir.

Glee Club

Students of the College of Music are eligible for membership in the Loyola Glee Club. The Glee Club takes an active part in the public entertainments and assemblies of the University.

Loyola University Band

Membership in the University Band is open to the students of the College of Arts and Sciences if they have the required ability and training. All who become members are expected to be regular and prompt in attendance at the appointed rehearsals.

BACH SOCIETY

The Bach Society was founded in 1933, with the purpose of furthering an interest in Choral and Instrumental Works of Old and Modern Masters.

The Bach Society is now a unit of the College of Music of Loyola University.

THE TREBLE CLEF CLUB

The Treble Club is an organization of Women Voices. It was founded in 1930, with the purpose of presenting a Capella part Songs and large Works.

The Treble Club is now a unit of the College of Music of Loyola University.

RADIO

The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Classes in voice training and general radio broadcasting technique are important departments of the College of Music. The advanced students are required to prepare one program a month for broadcasting.

THESPIAN AND LITERARY SOCIETY

The purpose of the Thespians is to develop and give an outlet to the dramatic talent of the students. With this object in view, several plays are given during the year.

RELIGIOUS ORGANIZATION

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

ADMINISTRATIVE PROCEDURE

Entrance Requirements

Graduation from an accredited High School, or an equivalent of fifteen units, is required. Of these fifteen units of High School work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in High School credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

Entrance Examinations

Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance

Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing

Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

Courses Offered

The Loyola College of Music offers the following courses:

A four-year course leading to the Degree of Bachelor of Music:

(a) With Voice as a Major.
(b) With an Instrumental Major.
(c) With Composition as a Major.
(d) With School Music as a Major.

CLASSIFICATION OF COURSES

The courses of instruction are classified into three groups:

GROUP I

Applied Music, instrumental or vocal.

GROUP II

Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

GROUP III

Academic Courses offered in the Arts and Sciences department of Loyola University.

GROUP I

Private and class instruction in:

Piano, Violin, Viola, Cello, Organ, Voice and Orchestral Instruments.

GROUP II

Required of all candidates:

Theory, Harmony, Dictation and Sigh Reading; History of Music, Form and Analysis.

Required in one or more departments and electives in all other departments:

Counterpoint, Canon Fugue, Counterpointal and Harmonic Dictation, Orchestration, Composition, Conducting, Chorus or Orchestra, Methods in School Music, in Instrumental School Music, in class instruction of Applied Music.

Practice teaching.

GROUP III

Required of all:

English, Foreign Language, Psychology.

Required in one or more departments and elective in all departments:

Dramatic Art, Dictation, Aesthetics, Physics and Acoustics, History.

twenty-four semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned, is considered as the equivalent of one-half a semester.

10. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students shall be required to take a minimum of one hour (60 minutes) individual instruction per week in the major subjects in applied music throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

C. Relating to Attendance. All students must attend assemblies, classroom and other exercises regularly. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises the day preceding or the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has been previously asked for in writing and granted by the Dean.

Absence from a test that has been duly announced will be marked as two absences in that subject, unless a satisfactory excuse has been previously approved by the Dean.

Excused absences do not exempt from tests, quizzes, or written work required during the period of absence. The responsibility for making up work or taking omitted tests rests wholly upon the student, and he should arrange with the professor for taking tests, etc. Failure grade will be given where this is neglected.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness, attested by a reputable physician, will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Religious Instruction and College Discipline. The educational system of the University stresses the development of Christian character and gentlemanly behavior at all times and in all places. Honorable conduct and respectful demeanor towards professors, instructors, and assistants, as well as towards one another, are required of all students. Two hours a week are given to advanced instruction in Christian Doctrine. All Catholic students must take this course.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

CLASSIFICATION OF STUDENTS

Students in the College of Music are classified as follows:

(a) *Regular Students.* Candidates for a degree.

(b) *Special Students.* Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

DEGREES

The degree of Bachelor in Music is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence. No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition may be paid at the beginning of each semester.

At the time of registering, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates. The University does not conduct student dormitories.

Tuition

Per Semester	$68.00

Special Tuition

The fees for private instruction are as follows:

	Per Semester	
	2 lessons per week	1 lesson per week
With Professor	$90.00	$54.00
With Associate Professor	54.00	36.00

Class Lessons in Applied Theoretical Music and Diction

Maximum, four students per hour.

	Per Semester	
	2 lessons per week	1 lesson per week
With Professor	$51.00	$26.00
With Associate Professor	28.00	14.00

General Fees

Matriculation (only at time of enrollment)	$5.00
Registration Fee	5.00
Library Fee	5.00
Symphony and Concert Fees	10.00
	Per Semester
Practice Fees: 1 hour daily except Sunday	$12.00
2 hours daily except Sunday	24.00
Rental of Organ, per hour	.50
Graduation Fee	25.00
Special Examination Fee	5.00

COURSES OF STUDY

1. Courses in Applied Music

A. PIANO DEPARTMENT

The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo; arpeggios in octave position in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year.

Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year.

Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptu" in B flat; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year.

Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin, Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; the easier compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year.

Scales and Arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin; Moszkowski, Op. 72; Scriabine.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 15; Chopin, Ballades, Polonaises, Nocturnes; Schumann, "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

Bachelor of Music With Piano Major

Group Distribution Over Four Years

Group I	40
Group II	50
Group III	30
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
Piano	I		8
Sight Singing, F. D. 101-102	II	3	2
Dictation, 101-102	II	3	2
*Theory, Preparatory to Harmony, 101-102	II	2	4
History of Music, H. 101-102	II	2	4
Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6

*First semester, Theory preparatory to Harmony; second semester, Elementary Harmony.

SECOND YEAR

Subject.	Group	Hrs.	Cred.
Piano	I		8
Sight Singing, F. D. 103-104	II	3	2
Dictation, 103-104	II	3	2
Harmony, 103-104	II	2	4
Preparatory Form and Analysis, 101-102	II	2	4
Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

THIRD YEAR

Subject.	Group	Hrs.	Cred.
Piano	I		10
Harmony, 201-202	II	2	4
Harmony (Keyboard), K. H. 201-202	II	1	2
Counterpoint, 201-202	II	2	4
Form and Analysis, 201 202	II	1	2
Chorus	II	1	½
Recital Class	II	1	½
Foreign Language	III	3	6
Junior Recital	I		2

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
Piano	I		10
Counterpoint, 203-204	II	1	2
Composition, 201-202	II	1	2
Orchestration, 201-202	II	1	2
Conducting, 201-202	II	1	2
Chamber Music	II	1	2
Chorus	II	1	½
Recital Class	II	1	½
Psychology	III	3	6
Senior Recital	I		2

B. VIOLIN DEPARTMENT

To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should also have an elementary knowledge of the pianoforte.

Freshman Year.

Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year.

During the second or the third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra. Failing to do this, the student will lose five of the ten credits allowed for that year's major instrument.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Winiawski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year.

Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year.

Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. VIOLONCELLO DEPARTMENT

Freshman Year.

Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year.

Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year.

Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year.

Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. HARP DEPARTMENT

Freshman Year.

(a) Scales and Arpeggios; Technique; Mes Exercises, Godefroid; Studies, Bochsa; Solfegietto, Bach; Chacone, Durand; Pieces, Folk Songs.

(b) Instrumental Accompaniment; Ave Maria, Gounod, Bach; Le Cygne, St. Saens; Hasselman's Selected Solos.

Sophomore Year.

(a) Scales and Arpeggios; The Harpist's Daily Dozen; Salzedo Studies; Haydn; Theme and Variations; Etudes and Preludes, Nadermann.

(b) Spohr, Sonata (Harp and Violin); Mozart, Concerto (Harp, Flute and Piano).

Junior Year.

Orchestral Parts; Wagner, Schuecker, Book I and II; Widor, Choral and Variations (Harp and Orchestra); Ravel, Introduction and Allegro; Cadenzas, Lucia de Lammermoor; Lizst, Hungarian Rhapsody.

Senior Year.

Applied pedal combinations of Major, Minor, Diminished Chords; Transcriptions Classiques, Bach-Renie; Berlioz, Enfance de Christ (Harp and two Flutes).

BACHELOR OF MUSIC WITH VIOLIN, CELLO, HARP, MAJOR

GROUP DISTRIBUTION OVER FOUR YEARS

Group I	40
Group II	50
Group III	30
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
Major Instrument	I		8
Sight Singing, F. D. 101-102	II	3	2
Dictation, F. D. 101-102	II	3	2
†Theory Preparatory to Harmony, 101-102	II	2	4
History of Music, H. 101-102	II	2	4
Orchestra (Junior)	II	1	½
Recital Class	II	1	½
English	III	3	6

†First semester, Theory Preparatory to Harmony; second semester, Elementary Harmony.

SECOND YEAR

Subject.	Group	Hrs.	Cred.
Major Instrument	I		8
Sight Singing, F. D. 103-104	II	3	2
Dictation, F. D. 103-104	II	3	2
Harmony, 103-104	II	2	4
Preparatory Form and Analysis, 101-102	II	2	4
Orchestra (Junior)	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

THIRD YEAR

Subject.	Group	Hrs.	Cred.
Major Instrument	I		10
Harmony, 201-202	II	2	4
Harmony (Keyboard), K. H. 201-202	II	1	2
Counterpoint, 201-202	II	2	4
Form and Analysis, 201-202	II	1	2
Orchestra (Senior)	II	1	½
Recital Class	II	1	½
Foreign Language	III	3	6
Junior Recital	I		2

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
Major Instrument	I		10
Counterpoint, 203-204	II	1	2
Composition, 201-202	II	1	2
Orchestration, 201-202	II	1	2
Conducting, 201-202	II	1	2
Chamber Music	II	1	2
Orchestra (Senior)	II	1	½
Recital Class	II	1	½
Psychology	III	3	6
Senior Recital	I		2

Note—The Courses of Study for the Flute, Oboe, Clarinet, Bassoon, Trumpet, French Horn and Trombone are the same as for the Violin.

E. ORGAN DEPARTMENT

Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year.

Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year.

Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French or German composers.

Junior Year.

Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year.

Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

BACHELOR OF MUSIC WITH ORGAN MAJOR

GROUP DISTRIBUTION OVER FOUR YEARS

Group I	44
Group II	46
Group III	30
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
Organ	I		8
Piano	I		2
Sight Singing, F. D. 101-102	II	3	2
Dictation, F. D. 101-102	II	3	2
*Theory, Preparatory to Harmony, 101-102	II	2	4
Preparatory Form and Analysis, 101-102	II	2	4
History of Music, H. 101-102	II	2	4
Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6

*First semester, Theory Preparatory to Harmony; second semester, Elementary Harmony.

SECOND YEAR

Subject.	Group	Hrs.	Cred.
Organ	I		10
Sight Singing, F. D. 103-104	II	3	2
Dictation, F. D. 103-104	II	3	2
Harmony, 103-104	II	2	4
Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	6	6

THIRD YEAR

Subject.	Group	Hrs.	Cred.
Organ	I		10
Harmony, 201, first semester only	II	2	2
*Harmony (Keyboard) K. H. 201-202	II	1	2
Counterpoint, 201-202	II	2	4
Form and Analysis, 201-202	II	1	2
Chorus	II	1	½
Recital Class	II	1	½
Foreign Language	III	3	6
Junior Recital	I		2

*Students in the organ department should practice keyboard harmony extensively. The professor of organ will include Keyboard Harmony as part of the regular organ study.

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
Organ	I		10
Counterpoint, 203-204	II	1	2
Composition, 201-202	II	1	2
*Service Playing and Choir Training, 201-V.-202-V.	II	1	2
Orchestration, 201-202	II	1	2
Chorus	II	1	½
Recital Class	II	1	½
Psychology	III	3	6
Senior Recital	I		2

*This course is listed as "Conducting, 201-V.-202-V."

F. VOICE DEPARTMENT

Requirements for graduation from the Voice Department call for specialization in one foreign language and a working knowledge of three others. French, Italian and German are those prescribed.

Candidates must be able to play an accompaniment of moderate difficulty; to read at sight a song in English of medium difficulty or to read a part in a concerted composition; to prepare unassisted a song of average difficulty.

1. Proper carriage and poise of the body, attitude of mind, and breath control. Fundamentals of tone production. Study of vowels and consonants. Enunciation and pronunciation. Easy vocalises of Sieber, Concone and Vaccai. Old Italian songs and arias. Simple songs in English, including folk songs.

2. Master Vocal Exercises, compiled by Henneman. Spiker's Masterpieces of Vocalization, Book II. Classic songs of Bach, Handel, Haydn and Mozart. Study of arias from the oratorios. Songs by English and American composers.

3. Review of fundamentals. Finer points of diction. Scales and arpeggios. Spicker's Masterpieces of Vocalization, Book III, and studies of Panofka. German Lieder. Arias and songs of French, Italian, English and American composers.

4. Additional operatic and oratorio arias. Russian songs (in English). Modern French, Italian, German, English and American songs.

BACHELOR OF MUSIC WITH VOICE AS A MAJOR SUBJECT

GROUP DISTRIBUTION OVER FOUR YEARS

Group I	46
Group II	34
Group III	40
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
Voice	I		8
Piano	I		2
Sight Singing, F. D. 101-102	II	3	2
Dictation, F. D. 101-102	II	3	2
Theory Preparatory to Harmony, 101-102	II	2	4
History of Music, H. 101-102	II	2	4
English	III	3	6
Chorus	II	1	½
Recital Class	II	1	½

SECOND YEAR

Subject.	Group	Hrs.	Cred.
Voice	I		8
Piano	I		2
Sight Singing, F. D. 103-104	II	3	2
Dictation, F. D. 103-104	II	3	2
Harmony, 103-104	II	2	4
Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

THIRD YEAR

Subject.	Group	Hrs.	Cred.
Voice	I		8
Piano	I		2
Harmony, 201-202	II	2	4
Keyboard Harmony, K. H. 201-202	II	1	2
Form and Analysis, 101-102	II	1	2
Chorus	II	1	½
Recital Class	II	1	½
Foreign Language	III	3	6
*Diction	III	1	2
Junior Recital	I		2

*Fee extra.

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
Voice	I		12
*Diction	III	1	2
Dramatic Art	III	3	6
Psychology	III	3	6
Chorus	II	1	½
Recital Class	II	1	½
Choir Training and Conducting, V. 201-V. 202	II	1	2
Senior Recital	I		2

*Fee extra.

Note—All students of the Vocal Department are positively expected to follow the Conservatory Chorus as part of their course of study.

G. OPERA DEPARTMENT

To be admitted to the Operatic Course, the applicant must have at least finished the second year in vocal and all the parallel courses required in that division. (See course of study for classic singing.)

Besides the learning of Operatic repertoire, the students are trained in Elementary Elocution, which comprises the foundation of voice production, breath control, phrasing, inflection and emphasis, and practice reading.

Advanced elocution, a review of the foregoing; pantomime and gesture; sight reading; study of various divisions of elocution.

Stage business. Rehearsal, make-up and acting.

H. WIND INSTRUMENT DEPARTMENT

Among Wind Instruments only, the following may be offered as a Major Subject:

Flute, Oboe, Clarinet, Bassoon, French Horn and Trumpet.

A very high grade of proficiency is demanded for graduation.

A definite course of study for each of these instruments is given to the applicant at the time of registration.

II

COURSES IN THEORY

This department includes courses intended to give a general musical education to the student who specializes in Applied Music.

Theory may also be taken as a Major Subject. In that event, this course of studies gives the student an adequate foundation for further specialization in its various branches, in the creative field: Composition, or in the analytical and historical fields: Criticism of Music.

A student who wishes to enter this department must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department (page 17) and satisfy, by examination, Sight Singing F. D. 102, Dictation 102, Harmony 104.

The course of study in the department of Theory may be slightly altered to meet the individual needs of the applicant; such adjustments must be suggested by the Head of the department and authorized by the Dean.

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for archestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

For Theory as a Major Subject, the writing of a thesis on History, Criticism, or on a purely theoretical subject is required.

Bachelor of Music With Composition As Major

Group Distribution Over Four Years

Group 1	24
Group II	66
Group III	30
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
*Piano, Orchestral Instrument, or Voice	I		8
Sight Singing, F. D. 103-104	II	2	2
Dictation, F. D. 103-104	II	2	2
Harmony, 105-106	II	2	4
History of Music, H. 101-102	II	2	4
Orchestra or Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6

*Fee extra.

SECOND YEAR

Subject.	Group	Hrs.	Cred.
Piano, Orchestral Instrument, or Voice	I		8
Dictation, F. D. 105, C-106, C	II	3	2
Harmony, 107-108	II	2	4
Keyboard Harmony, K. H. 101, C-102, C	II	1	2
Form and Analysis, 103-104	II	2	4
Orchestra or Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

THIRD YEAR

Subject.	Group	Hrs.	Cred.
Piano, Orchestral Instrument	I		4
Woodwind and Brass Class	I		4
Harmony (Keyboard), K. B. 201c-202c	II	1	2
Harmony (Keyboard), K. B. 201, C-202, C	II	1	2
Composition (applied form), 201, C-202, C	II	2	4
Counterpoint, 201, C-202, C	II	3	4
Instrumentation, 201, C-202, C	II	2	2
Orchestra or Chorus	II	1	½
Recital Class	II	1	½
Foreign Language	III	3	6
Conducting, 201, C-202, C	II	1	2

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
Composition, 203, C-204, C	II		8
Orchestration, 201, C-202, C	II	2	4
Canon and Fugue (Counterpoint), 203, C-204, C	II	2	4
Score Reading and Conducting, 203, C-204, C	II	2	2
Orchestra	II	1	½
Recital Class	II	1	½
Psychology	III	3	6
Graduation Work	II		4

III

COURSES IN SCHOOL MUSIC

The courses in the School Music Department are so organized as to prepare well-trained teachers of Music for the Elementary and High Schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the Elementary Schools, and of vocal music primarily in the High Schools and Normal Schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in Schools and Colleges, and to teach theoretical and applied music courses in High Schools.

The Course of Study is so planned as to satisfy the requirements for the obtaining of a life teacher's certificate from the Louisiana State Board of Education.

For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught in classes. For graduation the candidate must have acquired a degree of ability equal to what would ordinarily be termed as Grade II in all of these instruments.

Applied Music and any academic subject other than English, Foreign Language, and General Psychology is to be paid for extra.

Bachelor of Music With School Music As Major
General Supervisor

Group Distribution Over Four Years

Group I	30
Group II	44
Group III	46
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
*Piano	I		4
*Voice	I		4
*Violin	I		2
Sight Singing, M. D. 101-102	II	3	2
Dictation, M. D. 101-102	II	3	2
History of Music, H. 101-102	II	2	4
Orchestra or Chorus	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

SECOND YEAR

Subject.	Group	Hrs.	Cred.
*Piano	I		4
*Voice	I		4
*Cello	I		2
†Sight Singing, M. D. 103-104	II	2	1
†Dictation, M. D. 103-104	II	2	1
Preparatory Form and Analysis, 101-102	II	2	4
‡Harmony, 103-104	II	2	4
Chorus or Orchestra	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6
Psychology	III	2	4

*Applied Music may be taken in classes with a maximum of four students. Fee extra.

†One semester of each.

‡If a student is not prepared for Harmony 103, the course 101-102 should be taken in first year without credit.

THIRD YEAR

Subject.	Group	Hrs.	Cred.
*Voice	I		4
Woodwind Class	I		2
Form and Analysis, S. 201-S. 202	II	2	4
†Methods, 201M-202M	II	2	2
Methods (Appreciation), M. A. 201	II	1	2
‡Educational Psychology	III	2	4
Speech and Dramatic Art	III	3	6
§Practice Teaching	II		6

*Applied Music may be taken in classes. Fee extra.

†Method I—Rote Songs and Child's Voice. Method II—Grades 1-4.

‡Tuition fee extra.

§First Semester—Lower grades. Second Semester—Intermediate grades

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
*Voice	I		2
Brass Class	I	1	2
†Methods 5-8 (grades), 203M-204M	II	2	2
Practice Teaching, Upper Grades, first semester	II		2
Practice Teaching, High Schools, second semester			
Form and Analysis, 201-202	II	1	2
Orchestration, 201-202	II	1	2
Conducting, 201S-202S	II	1	2
Dramatic Art	III	2	4
Elective in Education	III	2	4

*Applied Music may be taken in classes. Fee extra.

†First Semester—Methods, Grades 5-8. Second Semester—Methods, High School, Junior and Senior. Elective in Education, fee extra.

BACHELOR OF MUSIC WITH PUBLIC SCHOOL AS MAJOR

INSTRUMENTAL SUPERVISOR

DISTRIBUTION OF GROUPS OVER FOUR YEARS

Group I	30
Group II	44
Group III	46
Total	120

FIRST YEAR

Subject.	Group	Hrs.	Cred.
*Violin	I		4
*Clarinet	I		4
Sight Singing, F. D. 101-102	II	2	1½
Dictation, F. D. 101-102	II	2	1½
History of Music, H. 101-102	II	2	4
Orchestra and Band	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6

*Applied Music may be taken in classes. Fee extra.

SECOND YEAR

Subject.	Group	Hrs.	Cred.
*Cello	I		4
*Oboe	I		4
Sight Singing, F. D. 103-104	II	1	1
Dictation, F. D. 103-104	II	1	1
Theory Preparatory to Harmony, 101-102	II	2	4
Preparatory Form and Analysis, 101-102	II	2	4
Orchestra and Band	II	1	½
Recital Class	II	1	½
English	III	3	6
Foreign Language	III	3	6
Psychology (General)	III	2	4

*Applied Music may be taken in classes. Fee extra.

THIRD YEAR

Subject.	Group	Hrs.	Cred.
*Trumpet-Horn	I		4
*Bassoon	I		3
Form and Analysis, S201-S202	II	2	4
Instrumental Grade Methods, I, 201-202 (Elementary Schools)	II	2	2
†Educational Psychology	III	2	4
Elementary Conducting, 201S-202S	II	1	1
Practice Teaching	II	3	6
Orchestra and Band	II	1	½
Recital Class	II	1	½
†Elective (Education)	III		6

*Applied Music may be taken in classes. Fee extra.

†Fee Extra.

FOURTH YEAR

Subject.	Group	Hrs.	Cred.
*Flute	I		4
Trombone and Percussion	I		3
Instrumental Methods, I. 203-204 (Junior and Senior High School)	II	2	2
Practice Teaching	II		1
Transposition (clef reading), S. Sing. F. D. 103-104	II	2	2
Orchestration, 201-202	II	2	4
Conducting, 203 S	II	1	1
Orchestra and Band	II	1	½
Recital Class	II	1	½
†Elective (Education)	III		8

*Applied Music may be taken in classes. Fee extra.

†Fee Extra.

IV. ACADEMIC DEPARTMENT

The courses of this department are given in the College of Arts and Sciences of Loyola University.

In order to meet the requirements of the National Association of Schools of Music the following standards have been set for Group III:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in language, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of Arts and Sciences.

DESCRIPTION OF COURSES

Group I—Applied Music

For description of courses in Voice, Piano, Organ, Violin, Violoncello and Harp, see Applied Music, page 16.

Flute. Diatonic and Chromatic scales and arpeggios in all keys.

Exercises: Pares, Maquarre, De Lorenzo; orchestra studies, chamber music, works by Bach, etc.

Oboe. Diatonic and Chromatic scales and arpeggios.

Exercises: Pares and Barret; orchestra studies and woodwind ensemble; selected pieces.

Clarinet. Diatonic and Chromatic scales and arpeggios.

Exercises: Studies, Langelus; transposition studies; and woodwind ensemble. Fantasia and Rondo-Weber and other works of similar value.

Bassoon. Diatonic and Chromatic scales and arpeggios.

Studies: Weissenborn (revised edition); Pares, Orchestra Studies; woodwind ensemble.

French Horn. Breathing, tonguing, embrochure tone production, transposition scales and arpeggios.

Studies by Eric Hauser; orchestral studies; brass ensemble; selected works.

Trumpet. Tone production, breathing, tonguing, embrochure, scales and arpeggios.

Studies: S. Jacome, Arban, Goldman; orchestra studies; brass ensemble.

Trombone. Scales and arpeggios, tone production, breathing.

Studies: Muller, Clarke, etc.; orchestra studies; brass ensemble.

Orchestra Class. The Junior Orchestra is composed of students of the Freshman and Sophomore Classes.

Material: Original scores and those arranged by the students of the orchestration classes.

Recital Class. Weekly recitals are given by members of the faculty, students of the college and by other musicians. All students are expected to write a criticism of the performance both from musical and interpretive point of view.

Group II—Theory

Courses of study numbered 101-102, etc., are intended for the lower division; the last cipher refers to the semester.

Sight Singing F. D. 101. 3 hours, 1 credit.

Sight reading in Treble and Bass Clefs. Preparatory study of the Soprano Clef. Sight Singing in two voices.

Prerequisite.

Elementary Theory. Key and Scale Construction.

Sight Singing F. D. 102. 3 hours, 1 credit.

Sight Singing in Treble, Bass and Soprano Clefs. Preparatory study of the Alto and Tenor Clefs. Sight Singing in two and three voices.

Sight Singing F. D. 103. 3 hours, 1 credit.

Sight reading of more difficult music written in Treble, Bass, Soprano, Alto and Tenor Clefs. Sight reading of music with changing Clefs. Preparatory study of the Mezzo-Soprano and Baritone Clefs.

Sight Singing F. D. 104. 3 hours, 1 credit.

Sight reading of music written in the Mezzo-Soprano and Baritone Clefs. Sight reading of music with changing Clefs.

Sight Singing M. D. 101. 3 hours, 2 credits.

Diatonic progressions and skips along the tonic dominant, subdominant and submediant chords. Various rhythmic figures, including two notes to the beat. Easy two-part exercises.

Texts: Melodia, Book I; Cole and Lewis, Book of Songs.

Sight Singing M. D. 102. 3 hours, 2 credits.

Read at sight, individually, with syllables in all keys. Easy two-part exercises and songs in treble and bass clefs. Rhythmic figures, including four notes to the beat.

Texts: Cole and Lewis, Melodia, Book II; Book of Songs.

Sight Singing M. D. 103. 2 hours, 1 credit.

Chromatic and minor scales. Drills in diatonic and chromatic intervals. Rhythmic figures with two, three and four notes to the beat. Two and three-part singing.

Texts: Cole and Lewis, Melodia; Book of Songs.

Sight Singing M. D. 104. 2 hours, 1 credit.

Intensive study of difficult rhythmic figures. Chromatic intervals. Three and four-part singing. Beginning of Modulation.

Dictation F. D. 101. 3 hours, 1 credit.

Recognition of intervals. Easy diatonic interval progression. Simple rhythmic and melodic dictation.

Dictation F. D. 102. 3 hours, 1 credit.

Melodic and rhythmic dictation continued. Recognition of diminished and augmented intervals. Preparatory training for two-part dictation. Dictation of lessons containing simple modulation. Taking musical dictation in limited time.

Dictation F. D. 103. 3 hours, 1 credit.

Two-part Counterpointal dictation. Preparation for harmonic dictation. Single-part Melodic dictation continued, faster tempo, and much attention is given to speed of registration.

Dictation F. D. 104. 3 hours, 1 credit.

Counterpointal and Harmonic dictation.

Dictation F. D. 105, C. 2 hours, 1 credit.

Difficult dictations—Melodic and Counterpointal.

Dictation F. D. 106, C. 1 hour, 1 credit.

Continuation.

Dictation M. D. 101. 3 hours, 2 credits.

Relation between one fixed tone and other tones; easy diatonic interval progressions; simple rhythmic and melodic dictation.

Dictation M. D. 102. 3 hours, 2 credits.

Melodic and rhythmic dictation in major and minor keys; simple chromatic progressions.

Dictation M. D. 103. 2 hours, 1 credit.

More advanced melodic and rhythmic dictation; more difficult intonations; dictation of melodies in high and low pitch.

Dictation M. D. 104. 2 hours, 1 credit.

Two-part contrapointal dictation; simple harmonic dictation; melodic dictation with difficult intonations and rhythms.

Harmony 101 (Preparatory Course). 2 hours, 2 credits.

Study of the fundamental Theory of Music, comprising notation and formation of scales. The study of the general scale of fifths, demonstration and establishing the Diatonic, Chromatic and Enharmonic orders in music. A complete study of intervals and their classification according to order to which they belong. Time division; classification and inversions; principle of figuration and terms used in the study of Harmony.

Harmony 102 (Preparatory Course, Continued).

2 hours, 2 credits.

Principles of Chord Connection in fundamental position. Doubling of notes. Inversions, the dominant and secondary seventh chords and inversions. Harmonization of given figured basses by Richter or Jadassohn.

Harmony 103. 2 hours, 2 credits.

Text Book: Percy Goetchuis. Tone relations. Division I. Harmonization of given Melodies, figured and unfigured Basses.

Harmony 104. 2 hours, 2 credits.

Alterations. Modulation. Harmonization of given melodies and figured Basses.

Text: Percy Goetschius, Tone relations. Division II.

Harmony 105, C. 2 hours, 2 credits.

A review of Harmony. More exhaustive.

Text Book: Goetchius. Material used in Musical Composition.

Harmony 106, C. 2 hours, 2 credits.

Continuation of Harmony 105, including alterations, suspensions, etc. Harmonization of original melodies.

Harmony 107, C. 2 hours, 2 credits.

Instrumental Harmony. Harmonization of Chorals.

Text: Kufferath, Ecole de Chorale; Lavignac, Lecus d'Harmonie.

Harmony 108, C. 2 hours, 2 credits.

Continuation of the above and a study of Modern Harmony.

Harmony 201. 2 hours, 2 credits.

Text: Percy Goetchius, Tone Relations, Division III.

Passing notes, suspensions and anticipations. Harmonization of Folk Songs and original Melodies, applying acquired knowledge in Elementary form.

These courses are intended for students majoring in Theory.

Harmony 202. 2 hours 1 credit.

Harmonization of Chorals.

Text: Kufferath, Ecole de Chorale.

Harmonization of given Melodies.

Text: Lavignac, Lecons d'Harmonie.

Harmony (Keyboard) K. B. 101, C. 1 hour, 1 credit.

Harmonization at sight of easy harmonic successions. Transpositions. Continuation of an Harmonic fragment in Symmetrical progression.

Harmony K. B. 102, C. 1 hour, ½ credit.

Harmonization at sight of given melodies.

Harmony K. B. 201, C.-202, C. 1 hour, 2 credits.

Same subject-matter continued.

Harmony K. B. 201. 1 hour, 1 credit.

Same as K. B. 101, C.

Harmony K. B. 202. 1 hour, 1 credit.

Harmonization at sight of simple figured basses and easy given Melodies.

Counterpoint 201, C. 3 hours, 2 credits.

Imitation; motive development; two-part inventions; three-part strict counterpoint (introductory).

Counterpoint 202, C. 3 hours, 2 credits.

Three-part counterpoint continued. Simple and invertible three-part invention. Introductory four-part.

Counterpoint 203-204, C. 2 hours, 4 credits.

Canon and Fugue.

Text: Andre Gedalge, "Traite de la Fugue."

Study of the subject and answer; counter-subject episodes and stretto. Analysis, scoring and writing of real and tonal fugues.

Counterpoint 201, 2 hours, 2 credits.

Two-part strict counterpoint—all species.

Counterpoint 202, 2 hours, 2 credits.

Two-part inventions.

Counterpoint 203, 1 hour, 1 credit.

Three-part strict counterpoint—various species.

Counterpoint 204, 1 hour, 1 credit.

Three-part inventions.

Form and Analysis 101. 2 hours, 2 credits.

*Evolution of the Musical Sentence. Accentuation. Cadences and their meaning in the Musical discourses. Analysis of Musical Sentences.

Form and Analysis 102. 2 hours, 2 credits.

Continuation of Form 101.

Text: Goetschius, "Homophonic Forms in Musical Compositions."

Form and Analysis 201-202. 1 hour, 2 credits.

Applied Form (preparatory to Composition). Complete review of Form 102 with written application.

Text: Goetschius, "Homophonic Forms in Musical Composition."

Form and Analysis S, 201, Appreciation. 2 hours, 2 credits.

Development of musical understanding is further developed. Various forms of composition are studied, analyzed, and recognized.

Form and Analysis S, 202, Appreciation. 2 hours, 2 credits.

Music of various nationalities and periods is studied and recognized. In this course, music is correlated with history, literature, and art.

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*For students of Voice, Form and Analysis 101-102 give only 1 credit per semester.

Composition 101, 1 hour, 1 credit.

Original Composition of smaller forms. Two and three-part Song forms.
Text: Goetschius, "Homophonic Forms."

Composition 202, 1 hour, 1 credit.

Original Composition of Song forms with trio.

Composition 201, C. 2 hours, 2 credits.

This course is given to students majoring in Composition only, and must be taken privately.

Composition 202, C. 2 hours, 2 credits.

This course is a continuation of Composition 201, C.

Composition 203, C. 2 hours, 4 credits.

Continued.

Composition 204, C. 2 hours, 4 credits.

Continued.

Instrumentation 201, C. 2 hours, 2 credits.

The student acquires a theoretical knowledge of the String, Reed, Brass and Percussion instruments used in Symphony Orchestras and Military Bands. This course is intended for students majoring in Theory.

Instrumentation 202, C. 2 hours, 2 credits.

This course is a continuation of Instrumentation 201, C.
Text: Gevaert, "Traite d'Instrumentation."

Orchestration 201. 1 hour, 1 credit.

A study of orchestra and band instruments.

Orchestration 202. 1 hour, 1 credit.

Transcription and scoring for orchestra and of simple Compositions by Schumann, Mendelssohn, Grieg, etc.

Orchestration 201, C. 2 hours, 2 credits.

This course is intended for students majoring in Theory and covers the text books: Gervaert, "Traite d'Orchestration," and Rimsky-Kovsakow, "Principles of Orchestration."

Orchestration 202, C. 2 hours, 2 credits.

Continuation of Orchestration 201, C. Arrangements of full orchestra and piano sonatas by standard composers.

Conducting 201, S. 1 hour, 1 credit.

Use of baton. Score reading. Practice in conducting small combinations of two to four parts.

Conducting 202, S. 1 hour, ½ credit.

Score reading and practice in conducting the Junior Orchestra and Chorus.

Conducting 203, S. 1 hour, 1 credit.

Foregoing course continued.

Conducting 201, C.-202, C. 2 hours, 2 credits.

Same as Conducting 101-102.

Conducting 203, C.-204, C. 2 hours, 3 credits.

Advanced score reading. Conducting of large Symphonic and Choral works.

Conducting 201, V.-202, V. 1 hour, 2 credits.

This course is intended for singers and organists and teaches the various church services and training of choirs.

HISTORY OF MUSIC

History H. 101. 2 hours, 2 credits.

Polyphonic and Classical Periods. The history of music from the beginning of the Christian era to the middle of the nineteenth century; the early polyphonic forms; the fugue; the suite; the classical forms; the opera; the oratorio; the art song.

History H. 102. 2 hours, 2 credits.

Romantic and Modern Periods. The history of music from the middle of the nineteenth century to the present day. The romantic movement the rise of the modern schools. American development and modern tendencies.

Methods 201, M. 2 hours, 2 credits.

Note singing and care of the child's voice, first and second grades. Problems in tone and rhythm. Games suitable for kindergarten and first grade.

Methods 202, M. 2 hours, 2 credits.

Material and methods for the third, fourth and fifth grades. Drill in musical activities of the schoolroom.

Methods 203, M. 2 hours, 2 credits.

Material and methods for the sixth, seventh and eighth grades. Classification of voices. Drill in activities of the schoolroom.

Methods 204, M. 2 hours, 2 credits.

Students must have had not less than one year of observation and practice teaching, or professional experience.

Adolescent Voice. Courses of study of Music for High Schools and Normal Schools.

Applied Music for High Schools. Selection of materials for Chorus, Glee Club, and Orchestra.

Methods M. A. 204. 1 hour, 2 credits.

The teaching of Music Appreciation in the Intermediate Grades.

Methods and materials adapted to Junior and Senior Year High are studied.

Conducting of Appreciation Classes.

INSTRUMENTAL METHODS

Methods I, 201-I. 202. 2 hours, 2 credits.

Study of Instrumental Class pedagogy. The teaching of String and Woodwind classes in the elementary grades. Problems of organization and equipment; suitable material is studied. Observation and Participation. Opportunities are provided for practice teaching by observation and participation of vocal and instrumental classes in schools.

Methods I, 203-I. 204. 2 hours, 2 credits.

Continuation of Methods I. 202, with special attention given to Orchestra ensemble combinations. Development of Brass and Percussion Classes.

Observation and participation continued.

REGISTER OF STUDENTS

Freshman Class

Chauvin, Florence E.	Louisiana
Clade, Marion M.	Louisiana
Durmeyer, Evelyn M.	Louisiana
Geoffray, Rudolph	Louisiana
Gianelloni, Frances E.	Louisiana
Gustine, Henri	Louisiana
Hallaron, Alberta	Louisiana
Hofstra, Paula A.	Louisiana
Jones, Sam	Texas
Lacassagne, Ralph	Louisiana
La Nasa, Marcel	Louisiana
Landry, Sister Marie Elisabeth	Louisiana
Liston, James M.	Nebraska
Louapre, Rene C.	Louisiana
McNeely, Ermanie	Louisiana
Musson, Marie E.	Louisiana
Murphy, Isabelle	Louisiana
Riess, Elisabeth C.	Louisiana
Segrest, Charles S.	Mississippi
Stewart, Lucille	Florida
Van Pelt, Sherley E.	Louisiana
Weilbaecher, Sister Mary Loyola	Louisiana

Sophomore Class

Ballard, Vivian	Louisiana
Giuffria, Anna T.	Louisiana
de Tarnowsky, Louise	Louisiana
Jones, Margaret E.	Louisiana
Tebault, Eugenia A.	Louisiana
Trottmann, Gertrude	Louisiana

Junior Class

Badger, Mary B.	Louisiana
Cazénavette, Mildred A.	Louisiana
Galatoire, Yvonne	Louisiana
Gumbel, Mrs. H.	Louisiana
Le Baron, Yvonne	Louisiana
Ronquillo, Norma	Louisiana

SENIOR CLASS

Aycock, Ruth M.....Louisiana
Barnes, Mrs. Dolores K.....Louisiana
Geoffray, Fernand .....Louisiana
Hillery, Anita .....Louisiana
Legg, Wilma F.....Louisiana
MacKinnon, Eileen .....Louisiana
Moore, Helen M.....Louisiana
Schaeffer, Ruth .....Louisiana
Thomas, Yvonne L.....Louisiana

SPECIAL STUDENTS

Beck, Mrs. Mary D.....Louisiana
d'Hemecourt, Gwendolyn .....Louisiana
Moser, Anna C.....Louisiana
Mouledoux, Thelma M.....Louisiana
Sleeper, Anna .....Louisiana
Ziegler, Agelie H.....Louisiana

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